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THE LIONS OF COCHITI

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The Lions of Cochiti have been described as "the most significant sculptured monument of primitive America." Although somewhat remote, they are easily reached. A good motor road leads from Santa Fé to the Rito de los Frijoles where horses and a guide, if desired, may be obtained for the day's trip to the Potrero de las Vacas and return.

Because of interest and importance of this ancient shrine, a tentative bibliography is here given, additions to which will be welcome.

TENTATIVE BIBLIOGRAPHY FOR THE STUDY OF THE LIONS OF COCHITI

Bandelier, A. F.

The Delight Makers, p. 485

Fascinating novel describing the Rito de los Frijoles and surrounding country including the Lions of Cochiti.

Bandelier, A. F.

Papers of Archaeological Institute of America. Am. Series.
Final Report, Part 2. Pp. 150 ff.
Good illustrations of Lions of the Potrero de los Idolos, p. 160.
An early, authoritative, and satisfactory account.
(out of print)

Dumarest, Fr. Noel

Notes on Cochiti
Mem. of Am. Anthrop. Ass'n, Vol VI (1919)
Interesting notes on Cochiti with curious references to the Lions, pages 207.
(out of print)

Hewett, E. L.

Antiquities of the Jemez Plateau
Bureau of Am. Ethnology, Bul. 32.
General description of both groups of Lions. Good illustrations. Quotes Bandelier in Final Report, Part 2. (See above.)
One of the very best authoritative descriptions of the Lions of Cochiti.
(out of print)

Hewett, E. L.

The Excavations at El Rito de los Frijoles in 1901.
Papers of the School of Am. Archaeology, No. 10, pp. 670-672
List of different sites of the pueblos of the Cochiti Indians with references to the pueblos of the Stone Lions. Indian names of sites.

Laut, Agnes
Through Our Unknown Southwest, pp. X, XI.
References to the Lions in a book of highly enthusiastic, popular description, sometimes misleading.

Lummis, C. F.
The Land of Poco Tiempo, Chap. VI, The Wanderings of the Cochiti.
Exquisite description of the surrounding country with wood cut of the Lions of the Potrero de las Vacas.
"The only great stone 'idols' in the U. S." p. 136.
Lions of the Potrero de los Idolos, p. 149.
One of the best descriptions of both groups of Lions now available in most libraries.

Lummis, C. F.
Mesa, Canyon, and Pueblo. (The Century Co., 1925)
This book is a revision of "Some Strange Corn-

ers of our Country" and "The Land of Poco Tiempo" published thirty and more years ago. Opposite page 432 will be found a good cut of the Lions and Circle, with this note: "An Ancient Shrine of the Rito People. Only photo ever made showing the stone mountain lions and their entire Stonehenge."

Prince, L. B.

Stone Lions of Cochiti
(Hist. Soc. of N. M. Publication No. 4, 1903)

General description. Very good illustration. Diagram of circle is inaccurate.

(out of print)

Starr, Frederick

American Antiquarian, Vol. XXII, No. 4.

An interesting description and list of the shrines of the modern Cochiti Indians, which may possibly throw some light upon the ancient monumental shrines.

(out of print)

Starr, Frederick

Bust Portraits of Pueblo Indians, Stone Lions, and Enclosure.

Eight page booklet with illustration of plaster casts of Pueblo Indians, and of the restoration

of the Lions and Stone Circle of the Potrero de las Vacas.

(out of print)

Stevenson, M. C.

Bureau of Ethnology, Report No. 23, p. 407.

Interesting Zuñi traditions in regard to the entrance to Shipapolima, identified with the Potrero de las Vacas.

(out of print)

Barney, W. C.

In the Land of the Ancient Cliff Dwellers

Miscellaneous Circular, No. 5, U. S. Dept of Agriculture.

Eighteen page booklet on Bandelier Monument, with map showing general location of Lions.

Off the Beaten Path in N. M. and Arizona.

Railway folder of the Santa Fé Railway with directions for visiting the Lions and other places of historic interest.

Of the casts of the Lions noted above, Professor Starr writes: "I *think* we made three sets of the Lions. If so, one went to the University of Chicago, one to the Milwaukee Public Museum, one to the Carnegie Institute in Pittsburgh."

A painting of an Indian standing in worship beside the Lions was reproduced in a weekly or

monthly publication some years ago. Of this Professor Starr writes: "I *presume* the painter was Deming and the cut may have been in Harper's Weekly." Someone may be able to give exact information.

The photographs reproduced in this issue of El Palacio were made August 17, 1925.

IT IS WRITTEN

Blackfoot and Navajo Songs

"Dawn Boy" by Eda Lou Walton with an introduction by Witter Bynner is published by E. P. Dutton & Company in attractive typography and in an edition limited to 750 copies. Local interest in the book, of course, is given zest by the fact that Santa Feans count Witter Bynner as one of themselves, and that Miss Walton, a pupil of his, is a New Mexico girl, daughter of former Congressman W. B. Walton of Silver City. In fact the volume is dedicated to him and to her mother, Leoline Ashenfelter Walton. However, aside from this local interest, these poems are worth while, demonstrating a craftsmanship that is admirable. Let Mr. Bynner speak: "Familiar with various translations and interpretations of Indian song, and not much impressed by them, I encountered seven years ago, some of these Navajo and Blackfoot poems as Miss Walton has

recorded them; and through her sensitive echoing I became for the first time responsively aware of a poetry native long since to North America and still sung by its most seasoned inhabitants. For three years now I have been living among the singers themselves, not the Blackfoot but the Pueblo and the Navajo. In plazas, on mesas, on plains, I have often been present at Tewa, Hopi, and Navajo ceremonials. On one occasion, remaining several days, I felt myself become an established piece of earth, vibrant to the rhythm of their feet and voices. On another occasion, I watched a fellow-poet shed tears to their rhythm and heaven shed the prayed-for rain. Without understanding any words of the rhythm, I have been made sure of its intimate power and beauty. From these experiences, and from wording as Indian friends have made for me, my impression has ripened into conviction that Miss Walton, a poet not only bred in Indian terrain but well versed in her art and well attuned in her spirit, has brought into more congenial English than any other interpreter has found, the simplicities, the serenities, the grave and happy mysticism of Indian song. I use the word 'happy' advisedly. Like the Chinese before them, our Indians have learned and sung, without a sentimental or fictitious acceptance, that sorrow is for some reason a part of the world's harmony, that we can not be wholly happy without being

partly sad. For the sake of the reader in English, I am glad that Miss Walton omits the patient repetitions which, however, reverent and effective originally, can not enchant the eye as they do the ear. Unable to vary these repetitions with changes of firelight or with subleties of gesture and drum, she has applied her magic to uses it can serve and, for me at least, has made Blackfoot and Navajo come alive in these pages and sing, through the surrounding clatter of Christendom, a music clean and true." Miss Walton, herself, has written a preface to the "recreated" songs setting forth the difference between the two groups of songs and discussing the nature of their music.

Man and His Ancestors

Dr. Charles Hill-Tout, of Vancouver, British Columbia, a member of the Managing Committee of the School of American Research, in a book recently from press, presents the scientific aspects of organic evolution in a popular way. In fact, it might be considered a timely defense of evolution as formulated by Charles Darwin. As before stated in the forword: "The 'fact' or principle of organic evolution and the great 'factors' or causes which underlie it, are two totally different questions and they must be treated as such, that while there may be differences of opinion about the 'factors,' there is no

doubt at all in the mind of a single biologist of standing about the 'fact' of organic evolution." In presenting his view, the author emphasizes "that it does not conflict with, or in any way affect, his firm belief in the existence of a moral and spiritual world, and moral and spiritual influences, unless it be to confirm and strengthen it." The writer divides his book into 25 chapters leading up to a discussion of primitive man on which topic, Dr. Hill-Tout is especially at home. He gives an antiquity to man of "from two to three million years," taking his first appearance on earth back to the middle Miocene period. In the concluding chapter, Dr. Hill-Tout asserts: "Man, on his mental, and on his so-called moral and spiritual sides--and these aspects of his nature cannot be denied, they are not less a part of his being than his body,-- is as much the product of the evolutionary principle as he is on his corporeal side." While taking pronounced issue with the Fundamentalists, Dr. Hill-Tout concludes reverently: "Science and religion, as such, are not, nor can they ever truly be, in opposition to each other; nor can the organized knowledge of science ever conflict with statements from the bible, when these latter are truly inspired of God. Conflict can only arise between them when values and intrepretations have been given to them which rightly do not belong to them. Truth has been arrived at on

the one side objectively; on the other subjectively. The modes are different but the result must be the same. Truth never conflicts with itself whether it comes to us through the processes of reason or through the intuitions of the soul." The book surveys the field of physical anthropology and of biology including the latest findings of science. It is written in fascinating and direct style.

ONOFRE ROMERO

By S. Omar Barker in March "Hollands"

Up to the timberline, grassy and steep,
Onofre Romero goes herding his sheep,
Where the mountain's brow is scowling.
Gray burros plod with him to carry his bread,
At night the poor shepherd dog creeps to his bed,
When the timber wolves come prowling.

He knows how to talk to the thunder storm,
And bed down the herd where the coves are warm,
When the black, black clouds are growling;
But oh, in the night when he's all alone
He hears the ghosts of the mountain groan,
And the lonely coyotes howling.

His woolies lie bleating in plaintive dismay—

Oh, an owl to the moon is crying!
Onofre must listen all night and all day—
Great grizzlies have come in the dead of the night
And killed both his burros. The late moon is white
And into the west is dying.

Up into the dawn on the highest pass
Onofre is driving his sheep to grass,
And the firs below are sighing,
For they heard, as Onofre came driving through,
The poor shepherd bleat like a frightened ewe,
And a he-goat prophesying.

Onofre goes up with the flocks every year,
His black eyes are wild and his talking queer—
Look! Shadow wolves come creeping!—
Oh, the moon of the mountains is white with woe,
And in the village far down below
There's a black-shawled woman weeping.

MUSEUM EVENTS

Some Geographical Riddles

Under the auspices of the Historical Society of New Mexico, Professor A. B. Hulbert of Colorado College, gave an illustrated address at the Art Museum on the evening of February 16. His subject was: "Some Geographical Riddles with especial reference to the Western Continent."

Mr. Hulbert followed the progress of map-makers in delineating the western continent, illustrating his interesting lecture with reproductions of the more famous maps gathered in years of research work. Mr. and Mrs. Hulbert spent a week in Santa Fe during which time, Mr. Hulbert made copies of the township maps of New Mexico, showing details of the Santa Fe Trail and its branches. He has just completed a monumental work on the Oregon Trail and is now engaged on a similar compilation to cover the Santa Fe Trail.

Primitive Art of the Pyrenees

Professor E. B. Renaud of the University of Denver, on his way home from the Phoenix meeting of the Southwestern Division of the American Association for the Advancement of Science, revisited Santa Fe. On Sunday afternoon, February 21, he lectured on "The Primitive Art of the Pyrenees" at the art Museum. It was a scholarly discourse, illumined with flashes of wit. With aid of lantern and screen, photographs and drawing, Dr. Renaud rounded out his text and gave a comprehensive review of the art of Cro-Magnon man, as illustrated in the cave paintings and engravings of northwestern Spain and southwestern France as well as in the ornamentation of stone and bone artifacts in that region. Dr. Renaud had visited and studied the Altamira

cave as well as the caves of the Dordogne and nearby regions and brought with him collections of rare interest and value.

MUSEUM AND GALLERIES

Rockefeller Library in Tokyo

The Japanese government has completed the plans for the new library of Tokyo Imperial University donated by the Rockefeller Foundation. The structure will be Gothic, three stories high and a basement, with thirty-three acres of floor space and five reading rooms to accommodate 2,000 readers.

Metropolitan Museum

Although the Metropolitan Museum of New York is the most lavishly endowed of all museums in the world, it closed 1925 with a deficit of $426,-084.89. Its expenditures last year were $1,093,-399.83 of which $341,467.01 came from appropriation of public funds.

Children's Museum at Indianapolis

The City authorities of Indianapolis have provided a spacious building for the new Children's Museum. The Children's Museum Association has 1500 charter members and since closing the charter on New Year's has added several hundred other members.

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PAUL A. F. WALTER, EDITOR.

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MUSEUM FOR PHOENIX

The City Commissioners of Phoenix have granted the Museum Association a site in University park for a building to house the Arizona Museum.

NEWARK MUSEUM

The City Commission of Newark, N. J., has increased the annual appropriation for the Newark Museum from $50,000 to $100,000. A campaign is under way to raise an endowment of a Million Dollars.

BOSTON CHILDREN'S MUSEUM

The Boston Children's Museum had 89,437 visitors last year. The Museum has just receiv-

ed a bequest of $3,000 from Miss Lulu Kimball of Brookline.

Museum for Owosso

A Museum has been opened in the city hall of Owosso, Michigan Collections in the "Log Cabin," the first house built in Owosso, are being removed to the new exhibit rooms.

New Museum for Rome

To its many museums, Rome has added a Museo Nuovo to house new and important collections of Greek and Roman sculpture. The new museum has been located in the Palazzo Caffarelli, formerly the German Embassy.

PERSONAL MENTION

Dr. Comstock Retires

Dr. John A. Comstock for the past five years director of the Southwest Museum, Los Angeles, has announced his retirement from museum work.

Director W. T. Brigham

William Tufts-Brigham, emeritus director of Bishop Museum of Ethnology at Honolulu, died recently at the age of 84 years.

IT IS WRITTEN

American Indian Love Lyrics

It can no longer be said that the arts of the American Indian are being neglected. His music, drama, poetry, mythology and graphic art have received and are receiving the close attention of research workers and are being given an emphasis that they deserve. "American Indian Love Lyrics" by Nellie Barnes, is one of the latest of the noteworthy contributions that interpret to the English speaking peoples something of the Indian spirit and achievement giving an insight into Indian psychology and customs. In fact, as Mrs. Mary Austin states in her scholarly "Foreword:"

"We confront these things as unselfconscious acts, rather than as fragmentary and over-annotated poetic remains. We are able to refer them directly to accompanying gestures, to generative social occasions, and the environmental matrix. And we have to guess or to theorize, where these things are obligatory, only in reference to minds whose movements are influenced by factors lying open to intelligent apprehension." Further:

"To one familiar with environmental distinctions between Zuni and Iroquois and Omaha, there will be distinctive pleasure in tracing relationships between verse forms and the known formative features of the given landscape. To such a reader there will also appear intimate relations between the repetitive pattern of formal elements the range and interdependence of dance movements, and of decorative patterns of beadwork and textiles. It would, in fact, be very little

trouble to accompany each poem in this collection with an appropriate design either of gesture or decorative elements, drawn from the life of that tribe, in which the distribution of formative elements would make a pattern recognizable that of the poem."

Miss Barnes, wellknown in Santa Fe, supplements her collection of Indian verse with an essay on "Poetic Forms in American Indian Lyrics," embodying something of her observations and conclusions formulated in her earlier monograph "American Indian Verse--Characteristics of Style" published in 1921 as one of the "Humanistic Studies" of the University of Kansas, in which Miss Barnes was instructor of English at that time and later. She says:

"To reconcile many apparent inconsistencies of Indian lyric verse forms, we must first understand the thought movement of this body of poetry before we approach the whole subject of thought rhythm, with the question of repetition and stanzaic and metrical structure."* * *"Whatever variations appear in the sequence of thought, it must be remembered that the use of the recessional movement is a primary law of Indian lyric art. There is within the lyric a sense of symmetry, of poetic consistency which cannot be measured by Anglo-Saxon rules of prosody."

Miss Barnes makes it clear that the Indian did not deliberately sit down to write a poem in the Anglo-Saxon sense of poetry. His was not a written language, he had formulated no rules or theories as to rhyme or rhythm, and at the best, the English translation can reproduce merely the thought and perhaps, the metrical pattern. Quoting Miss Barnes again: "To one who has listened to countless Indian songs, there remains another logical influence over the exquisite variations of these lyrics--nimesis of elements of the natural world. The rhythms of nature float

through the rhythms of Indian verse. The winds are imitated in the oral rendition of many poems; the minor key, the little rushes of wind, the full swell of sound, the gradual dying away. The steady patter or downfall of rain sings a welcome rhythm to the Indian of the plains and of the southwest. There is an insistence in the rhythm of many rain songs that is mimetic, not only in the total effect of rain but distinctly so in the character off metrical units." * * * It is the natural, joyous response of the Red Man to his surroundings that catches up these free rhythms of the out-door world and shapes his gesture and thought in measure with them in his improvisations. In the subtlety of its rhythms, Indian lyric poetry cannot detach itself from these external influences; for no race of the modern world lives more intimately with nature, sensing its most delicate expressions, its most exquisite sounds and movements. These natural rhythms, though constantly recurring, may appear largely incidental; yet there are elemental laws at work determining lyric rhythms, laws we must seek behind the poetic impulse. One law is that poetic art, as all other arts, shall be rooted fast in the physical surroundings which temper the race. Any effort to wrest an art from the traditional environment breaks it off at the tap root."

A glossary and bibliography add value to this volume of well selected verses and poetic expressions gathered from many tribes. Acknowledgment is made of the work in the same field by the late Alice Cunningham Fletcher, the late Natalie Curtis Burlin, Mrs. Mary Austin and such authorities as Dr. Washington Mathews and Carlos Troyer. The volume is dated "Santa Fe, July 29, 1925," and is rightly considered a valuable addition to Southwestern literature, many of the poems being of Pueblo, Navajo and Apache origin although the Plains Tribes are also well represented.